

FILM SCORE BLOGS [Blog # 17]

Sunday, January 30, 2005 at 8:30 am

Friday was another active film score research day. This Friday-Saturday-Sunday was my long weekend off from work (that occurs every six weeks). So I arranged to have the *Helen of Troy* (a very *H.O.T.* score indeed!) materials kept from the previous Friday at USC/Warner Bros. Archives. My wife woke up earlier than usual at 8 am and she drove me at about 8:40 am to the airport to rent the National Car Rental vehicle (silver G6 midsize with the nice XM-radio). The sky was threateningly dark. A storm was coming from the north and west. It didn't start raining lightly until I reached the 110 Freeway, raining a bit more heavily once I got off Manchester to Figueroa (due to the normal congestion on the freeway at that point). Very near the archives building at the Hoffmann Bldg., I stopped by MacDonald's to buy a coffee. Then I went up the street about a mile to the main gate of USC where I bought my yellow \$6 USC parking pass stamped at 10:04 am. Then I went back south to Exposition (also 37th St), turned left (east) and passed another light (just north of that is the DMV) and went into the Hoffmann facility parking lot.

Initially I organized my notes once I sat myself down in the reading room section of three tables (I was the only researcher there that day). Then I started to work on Reel 5/pt 3--the cue/scene when Helen's deaf-mute slave (was his name Bernardo, by the way?!) kills a guard to help Paris escape. The bassoons play the agitato stealth melody figures for two bars, followed by the alto flute and cued in clarinet. The bassoons return for a bar, and then the strings play spiccato ascending 16th note figures. The cue ends with Paris at the fisherman's hut. Then I worked at length in the succeeding cue Reel 6/pt 1 when Paris leaves the hut and starts his escape along the beach cliff. It would've been more intelligent to hide really well somewhere along the beach and wait *there* right on the beach instead of climbing up the cliff in a vulnerable position. However, by Bar 58, he encounters lovely Helen again in the A maj (A/C#/E) tonality sustained only by the *let ring* vibe and the horns on small octave and Line 1 A notes (that soon play an ostinato pattern). In Bar 59, the violins and celeste start to play the melody line. Incidentally, this cue had a good deal of music recorded but not used in the final edit of the movie. Apparently Robert Wise had cut lengthy climbing scenes (or whatever) out. Paris was wearing a silly fisherman's hat before Bar 54, but it mysteriously was missing by the cut to Bar 54, so perhaps there was a scene where it shows him discarding or losing his hat. I said, "recorded" because I still have an old cassette tape of the music-only recording sessions that somebody gave me many years ago. I suppose that someone had a previous dupe of these sessions that somehow got into the hands of the bootleg Tsunami label because apparently there's a *Helen of Troy* cd out by them. I'd like to get it to verify if the music is the same (although Tsunami probably organized the sessions in correct order as per the movie). The "deleted" sections of the cue in the movie are still available to hear in that old recording. At any rate, I spent a fair amount of time on Reel 6/1 because I liked that cue.

Then I kept going from folder to folder to folder in proper sequence until towards the end of my stay. Then I skipped to those cues I really wanted to focus on. I did not have time to complete my research, but nearly so. I did not work on Reel 16 cues

especially, except for the Finale, but that's all right—I already have the Conductor sheets (except R6/1) for them (although I prefer the full orchestrations. I told Haden he could put the 33 folders away because the earliest I will be able to return will be in six weeks, and probably I will want to research a completely different score. In fact, if I do research that day, I may go to UCLA or UCSB or ??? I hand-copied so far about forty pages of score.

I plan to do a “rundown” of *Helen of Troy*, probably in the next update in early spring. I have just enough material to do a good-enough rundown. I of course cannot do an exhaustive, detailed rundown as I often do with Herrmann scores, but that's fine. I can do a far more detailed rundown on *The Caine Mutiny*, so I have to decide what to do first. I may end up making the next major update (minor updates involve just new blogs and maybe audio MP3 clips) a Max Steiner theme and include *both* movie scores! Haden briefly pulled the legal materials on the movie. I was hoping to search thru the documents to determine who the dubbers were, etc. However, it was a bit of a task after an overview scanning of the many folders of material (screenplay information, etc), so I just let it go. I wanted to spend my limited precious time on the actual score itself.

Now: Yesterday (Saturday) turned out to be quite sunny but a bit cold after the Low front on Friday). We left home at 10:40 am in our rental car and trekked up to Ojai. We stopped briefly on Kanan Road on 101 north to stop at the MacDonald's on top of the hill in Agoura Hills for a rest room break and to buy coffee and a tiny breakfast (we already planned to go to Olive Garden for lunch off Rose much further up the freeway). Right next to MacDonald's was a brand new community housing development called Oak Creek (“Country Living, Urban Convenience”). It was built by J.H. Snyder Co., and essentially it's a leasing housing development, and a rather expensive one at that. The cheapest is “The Ash” one-bedroom at 766 sq. ft. with the monthly price of \$1,575! The mortgage on my new home (built 2000) is \$1,200 (I pay \$1600 with the accelerated payment of the extra four hundred dollar paying off the principal loan). And I'll own the place, whereas with a lease, you have no equity. The most expensive one-bedroom is “The Beachwood” at \$1,775-\$1,880. The two-bedrooms range from \$2,075 to \$2, 295. I feel sorry for new first-time-buy homeowners these days in this over-inflated real estate market here in California. They haven't a chance.

We went on our way north to Rose. *Olive Garden* was a rip off on the weekends—no lunch specials. Even a simple soup & salad option would run \$10 each. So we went to *Red Lobster* (own by the same outfit that owns *Olive Garden*) in the next mall and had their own soup & salad lunch for \$6.95. Then we drove to Ojai. I went directly to the Krishnamurti Library on 1070 McAndrew Road. It's open to the public Wednesday thru Sunday 1:00 – 5:00 PM. They also have the various Krishnamurti books, tapes, and dvds on sale. The official website is: www.kfa.org.

I plan to purchase the cd-rom of the Complete Works dating from 1933 to his death in February 1986 of the Windows version (not the present Dos version of the cd-rom). So I pretty much focused yesterday on the pre-1933 material, especially the old *International Star Bulletin* periodical volumes that lasted about 5 years.

Now: What does this have to do with music, let alone film music? Well, in the May 1929 issue (No. 5) there was a reprint of an informal conversation originally published in *The World Tomorrow* between Krishnamurti and Leopold Stokowski, the

legendary conductor (remember him in Disney's *Fantasia* ??). He and Bernard Herrmann had a friendship together. Smith's biography discusses it, and you can see a reproduction of a note from Stokowski to Herrmann dated 2 May 62 in the soft cover book, *Bernard Herrmann: Hollywood's Music-Dramatist* by Edward Johnson (see page 15). Stravinsky and Bernard Shaw were admirers of Krishnamurti, as also Aldous Huxley, Pablo Casals, David Bohm (the physicist) and Terence Stamp.

The conversation between Krishnamurti (K.) and Stokowski (S.) occurred I believe in May, 1928 at Castle Eerde, Ommen, Holland. The following is a good amount of the conversation:

S.: "Every art has its medium of expression: the dramatist—stage, actor, lights, costume, decoration in color and form; the sculptor—stone or wood; the poet—words; the painter—canvas and pigment; the musician—air vibration. It seems to me that music is the least material of the arts. I was very impressed by a light-color organ called the *Clavilux*, invented by Thomas Wilfred of New York. He has developed what seems to me a new art of color in form and motion, and it occurred to me that there are aspects of music that are extremely immaterial, that are almost pure spirit—and that some day an art might develop that would be immaterial, pure spirit."

K. "'Don't you think that it is not so much a question of comparing one art with another as of the evaluation of the individual who produces that art? With regards to the possibility of evolving an art still more subtle than music, isn't it the question of inspiration? Inspiration, according to my idea, is keeping intelligence enthusiastically awakened."

S.: "I feel that inspiration is almost like a melody or a rhythm, like music that I hear deep, deep inside me, as if it were a long way off."

K.: "Because you are a musician you will hear that intelligence to which you are aware all the time, and will interpret it thru music. A sculptor would express that intelligence in stone. You see my point? What really matters is inspiration."

S.: "But do you think inspiration has much 'rapport--'"

K.: "Yes, connection---"

S.: "with intelligence?"

K.: "In the sense in which I am using it, yes. After all, sir, that is the whole point. If you are not intelligent, you are not a great creator. Therefore...if you keep intelligence awake all the time, it is searching for ideas, for new ways of connecting itself with life. And that is what I call inspiration. You set a new idea because you are keeping your intelligence awakened."

S.: "That is not the sensation I have inside at all. I can describe it this way: When I have an inspiration, it is as if I remember, become conscious of something, which five minutes

or ten minutes ago somehow came into my brain. It was there before but had not come into my consciousness.”

K.: “I should say that intelligence is working to get this idea. After all, sir, please let us take it concretely: A being without intelligence would not be inspired in the highest sense of the word.”

S.: “Not in the highest sense, no.”

K.: “I feel inspired when I see a beautiful thing, beautiful scenery, hear beautiful music, or someone recite poetry, because my intelligence is all the time seeking. I am keeping my intelligence awake, and if there is beauty, I want to translate that vision into something which people will understand.”

S.: “I have the feeling inside of me that inspiration comes from a higher level than intelligence.”

K.: “No. I say intelligence is the highest level....You cannot divide intuition from intelligence in the highest sense...Intuition is the highest point of intelligence.”

S.: “Ah, now I feel entirely with you.”

K.: “You can only keep alive that intelligence by experience, by being all the time a questioning child.”

S.: It has always seemed to me that art-works should be anonymous. The question in my mind is: Is a poem or picture or symphony the expression of its creator, or is it the medium through which creative forces flow?”

K.: “Sir, that is a point in which I am really interested.”

S.: “Now, you are a poet and I am a musician. What I am interested in is to compare our sensations when we are creating in our respective mediums. Do you ever feel a total stranger to what you have written?”

K.: “Oh, surely.”

S.: “I do...and I wake up the next day, and say, Did I write that? That is not like me at all!”

K.: “Now I say that is inspiration. That is your intuition, the highest point of your intelligence, acting suddenly. And that is my whole point. If you keep your mind, your emotion, your body in harmony, pure and strong, then that is the highest point of intelligence out of which intuition acts.”

S.: “And one can live by that.”

K.: “Of course that is only a guide. Now take, for instance, pets, dramatists, musicians, all artists: They should be anonymous, detached from all that they create. I think that is the greatest truth—to be, to give, and be detached from what you give. You see what I mean? After all, the greatest artists of the world, the greatest teachers, would say: ‘Look here. I have got something which, if you really understand it, would forever unfold your intelligence, would act as your intuition. But don’t worship me as an individual—I am not concerned, after all.’ But most artists want their names put under the picture. They want to be admired. They want their degrees and titles.”

S.: “Is there a standard or criterion of beauty in art, or does each person find his own beauty to which he responds? The question is related to the question of taste. People are always saying ‘This is good taste’ and ‘That is bad taste.’ By what authority do they say that?”

K.: “I should say by their own experience. Sir, you hear music and I hear music. You hear a whole vast plane of vibration. I hear only that much—but that much fits in with all of your vast plane.”

S.: “Yes. It’s a question of personal absorption and experience. So the answer is that it is relative...Now: What is the function of life?”

K.: “To express itself...But if we all sat down and asked,; What is the ultimate aim for each of us?’ we should say ‘Freedom and happiness for one and all.’”

S.: “What is the highest and ultimate ideal of education?”

K.: “Teach the child from the very beginning that its goal is happiness and freedom, and that the manner of attainment is through the harmony of all the bodies –mind, emotions, and the physical body.”

S.: “When the child falls bellows that ideal and hurts itself, or somebody else, or destroys beauty of some kind, how would you describe to the child what would be the ideal course of action instead of the destructive course that he has followed?”

K.: “Put him into conditions where he will see the ideal by example. Sir, if you are a musician, and I am learning from you, I would watch every movement that you make. After all, you are a master in music, and I want to learn. That is my whole point: the example is lacking.”

[11:23 am] OK. That’s it from that conversation. There was a computer in the Reading Room that offered visitors to use the Dos cd-rom of the complete works of Krishnamurti. In the Search mode, I looked for hits on “music” and “art.” About 90 hits showed up—not very many references in the total works. There are virtually no hits on “astrology.” He did not focus on it in his talks and writings, and apparently nobody ever

directly asked him questions about his opinions of astrology. I still searched the Library for articles that relate to music and art in general...

[4:20 pm]

Just returned from lunch, Farmers Market, Wild Oats, Trader Joes (to buy Lambrusco wine), and Tower Records. What I found revealing at Tower Records today is that many of the Film Score Monthly releases were available (one cd per title). Out of partial whim (and knowledge that eventually I will get a settlement for my bicycle accident), I decided to use my credit card and purchase 12 of the cd's for \$268.33! Most were Rozsa cds: *Knights of the Round Table*, *Diane*, *Seventh Sin*, *Word, Flesh, and the Devil*; *Moonfleet*, *Tribute To A Bad Man*, *Green Fire*, *Julius Caesar*, and *Plymouth Adventure*. I wanted *Lust For Life* but it was already sold (the identity placard was still there). Also I wanted *Ivanhoe* and also *Valley of the Kings* but no luck on those titles. I also purchased *Demetrius & the Gladiators* (a rousing score by Franz Waxman), *Voyage To The Bottom of the Sea* (Paul Sawtell & Bert Shefter), and also Goldsmith's *Rio Conchos*. I wanted the Goldsmith score because I had xeroxed part of the written score held at UCLA/CBS Collection (at least I believe I have that particular score. I will check my old boxes to find out for sure)...Actually it was *Rio Lobo*!! Oh, well. I should've surmised that after seeing it was a 20 Century Fox release (not the National General of the latter score). The same applies to Bernstein's *Big Jake* score. That's all right. I'll keep the cd.

Now: Let's give some excerpts from the Aaron Copland essay "Second Thoughts On Hollywood" in Modern Music, Vol 17, March-April 1940. He wrote: "...By itself the screen is a pretty cold proposition. In Hollywood I looked at long stretches of film before the music had been added, and I got the impression that music is like a small flame out under the screen to help warm it. It is this very function, however, which so often gives the composer a minor role. There is no sense in denying the subordinate position the composer fills. After all, film music makes sense only if it helps the film; no matter how good, distinguished, or successful, the music must be secondary in importance to the story being told on the screen."

Really?? I feel that, in most cases, the music is actually a co-partner to the successful and full emotional conveyance of the story on the screen. The composer is not necessarily subordinate, but he can definitely hurt the film if he is not in synch with it, if he is not a good dramatist musically in portraying the action and mood of the story told. If the composer has a good track record already (Herrmann, Steiner, etc) then it's important for the director and producer to trust in the composer's instincts. If some changes need to be noted (as in the case of Wise telling Goldsmith in *Star Trek* that he didn't think the first "Enterprise" sea-faring cue really worked well or dramatically, then differences have to be ironed out. I believe Goldsmith initially stormed out in the recording session but later restrained his ego and thought better of the situation—and actually composed a better version of the cue! Sometimes, however, even a good composer's instincts or final decision is unsatisfactory—for example, when Herrmann opted not to compose a score for *The Birds*. Also, I listened to XM-Radio in the rental car yesterday and went to Channel 27 Cinemagic and heard Horner's TROY. I did not like the song he composed. It did not seem to fit. It sounded far more middle eastern/Egyptian at times rather than fitting the Grecian temperament. I don't know. I have to analyze it

more. Moreover, part of his music sounded like the Main Title from that Roland Emmerich film *Stargate*. I like Horner's music (especially his earlier scores) but this time it just didn't fit well, and he repeated past figures in other movies (such as that brassy four-note figure).

Copland later wrote: "In retrospect, I can see three important ways in which music helps a picture. The first is by intensifying the emotional impact of any given scene, the second by creating an illusion of continuity, and the third by providing a kind of neutral background music...music behind dialogue..." [Opps. I am missing a page (page 143)]...

He wrote in page 144: "A third device, and one very peculiar to Hollywood, is known as 'Mickey-Mousing' a film. In this system the music, wherever possible, is made to mimic everything that happens on the screen. An actor can't lift an eyebrow without the music helping him do it. What is amusing when applied to a Disney fantasy becomes disastrous in its effect upon a straight or serious drama. Max Steiner has a special weakness for this device. In *Of Human Bondage* he had the unfortunate idea of making his music limp whenever the club-footed hero walked across the scene, with a very obvious and it seemed to me vulgarizing effect."

Of course that is simply Copland's opinion based on his beliefs and sensibilities he is accustomed to. What Krishnamurti discussed above applies with Copland: that his judgment about Steiner's use of music is in the framework of a critic stating that a certain type of music is in "bad taste," but the standard is relative. Anything overdone is understandably detrimental, but the protagonist in that story had an obvious disability, and Steiner mimicked it musically. That's justifiable. It's ok, and nothing to be worried about or too critical of. Most film composers used the mimic device or matching the action to the screen—even Herrmann! Example: in *Mysterious Island* when Michael Callan and Beth Rogan trip in the dark in the giant bee hive area down into a hidden grotto where the Nautilus was docked, the music "mickey-mouses" the respective falls with the falling glissando of the harps. (Perhaps Copland is a better or more sophisticated composer than Steiner, eh??—not as corny as Steiner?? :)

He continues with his "It's pick-on-Steiner-day" mode of writing:: "Recently Mr. Steiner has shown a fondness for a new device. This is the mixing of realistic music with background music. Joe may be walking around the room quietly humming a tune to himself (realistic use of music). Watch for the moment when Joe steps out into the storm, for it is then that Mr. Steiner pounces upon Joe's little tune and gives us the works with an orchestra of seventy. The trouble with this procedure is that it stresses not so much the dramatic moment as the ingenuity of the composer..."

Well, I'm afraid he wouldn't have approved of many film composers, including Herrmann. Example: In *Journey To the Center of the Earth*, Herrmann composes a strings version of the "Red Red Rose" song after Pat Boone sings it on the piano to sweet Jenny. In fact, he writes two or three variations of it in the general scene. It would be interesting to go thru Copland's film scores and see if he totally practiced what he preached. Incidentally, he even later on criticizes Korngold for being "over-complex in the development of a musical idea."

Enough on Copland. I am not too fond of his "over-complex" criticisms! :)
Actually, the underlying dynamic is simple: he appears to be a snob! Take a chill pill, and try to enjoy diversity and differences (live & let live).

Incidentally, Steiner has written several times in the old periodical Film Music Notes, including Vol II, No. IV, January 1943. He comments specifically on the techniques of film scoring and how “the background score should not always be completely subordinate to the story.” Alfred Newman does the same in his essay “Procedure of Preparing A Musical Score For A Picture” in the Vol II, No. VI, March 1943 issue. He states: “I do not agree with the theory, often cited, that a motion picture musical score is good only if the audience doesn’t know it’s there. If it’s good music, you *feel* it, and if you *feel* it, you must know it’s there!”

Now: In an earlier blog I believe I commented on Raksin and how I may have made a few xeroxes of a Columbia score or two. Well, I just recently dug out some items. I have the title page of the sketch cue (Raksin’s handwritten document) for the “Billy” cue (Reel 1-A-1) of the film, *Love Has Many Faces*. I also have the full score version of that cue title page (four bars) orchestrated by Van Cleave. It’s interesting to compare the two. The sketch is written in Pacific Papers 572 of three sections of four staves each section with already printed bar lines equidistant. Raksin signed his name at the top right of the page next to “Composer.” Above that is “Reel” where he inserted 1-A-1. In the middle top is “Title” where he wrote “Billy.” To the far left is “Prod.” Where he wrote #8634-“Love Has Many faces.” Under that he wrote “10 free-variable clix, starting at 18 $\frac{3}{4}$ to match M.T. He writes *Andantino* in boldly written $\frac{5}{4}$ time designation. On the top staff is “Voice” where we see Line 1 Eb dotted half note tied to half note tied to half note next bar. Then in its staff space he inserts “3 piccs” with *accel poco* direction above. The piccolos play at the end of Bar 2 Line 2 Eb to Line 3 C 16ths *mf*. He also inserts 8 *va* above the notes. In Bar 3 in $\frac{3}{4}$ time, they are *cresc poco* playing Line 3 Db rinforzando quarter note to two Db tenuto quarter notes.

Well, in the full score version by Van Cleave, there is no “voice” indication, nor the dotted half notes tied to half notes. I suppose it was a separate track. Also Van Cleave does not insert the *accel poco* command in Bar 2, but he does have three piccolos (a separate staff for each piccolo). In the sketch version, the 2nd staff from the top is free of musical notes in Bar 1 but Bar 2, after a dotted 8th rest, has “2 Cl. & Ob.” Playing Line 2 C 16th to C dotted 8th to C 8th figure played twice, etc. Staff 3 in the sketch is indicated in bass clef “I, II, V” [violins and viole] while the 4th or bottom staff is “C” and then “B” underneath (VC-CB). The placements are the same in the full score version except that it wasn’t clearly indicated in the sketch where the CB notes would be placed. In the full score, the CB play small octave Ab tenuto quarter notes three times to four 16ths rinforzando, etc. Moreover, Raksin doesn’t indicate the number of instruments, but probably he did in the sketch for the M.T. (but I don’t know since I don’t have that page). Van Cleave has written 8 violins I, 6 violins II, 4 violas, 4 VC, 2 CB. Also Van Cleave inserts another instrument in the staff line just above the violins I. I believe it’s a guitar but it’s hard to read the writing, and it plays five-note chords. Well, the sketch does indicate a “+G” underneath the I, II, V” staff, as well as “+ hp” [harp]. Harps and guitar are shown in the full score version. At the end of Bar 2 in the sketch, Raksin marks under the third staff “+ H.” That is very unclear, but in the full score version the “Harpichord” is inserted above the harp staves. Also, at the end of Bar 2, the trumpets and Pos now play with the indication of “Mute” bracketed for all of them. Raksin may indicate very

vaguely in his shorthand that the brass are playing here, but I cannot see “mute” or “sord” anywhere.

Overall it looks pretty faithful between the two. Van Cleave does not insert *Andantio* in the top of Bar 1 or above the first violins. Fortunately I did not have to rely solely on the sketches! If I did, I would have a very difficult time deciphering Raksin’s shorthand indications. I always prefer the full score over the sketch or Conductor versions, although I would like to look at them all. Van Cleave used Pacific Papers 321 (33 staves). So he had 3 piccolos, oboes, 2 clarinets, bass clarinet, bassoon, 1 horn, 3 trumpets, 3 trombones, tuba, Boo-bams (played by Kraft), Bongoes (played by Sheen, I believe), Marimba (played by Richards), harpsichord, harp, guitar, strings.

I have a Conductor version of the Main title page of only three staves. The orchestrator was Sid Feller. The cue used the strings, piano, 3 drums, 2 guitars, 3 Pos, 1 horn. There was also a “Voice.” The cue is set in Cut time in the key signature of Ab maj/F min (four flats).

Also at Columbia in 2000 I looked briefly at the *It Came From Beneath The Sea* Harryhausen flick score by Misca Bakaleinikoff. I did not have the full score but just the three stave Conductor. “Love By The Sea” (R6/A) in 12/8 time is nice. The “Over Bridge” cue has the familiar brassy flutter in Bar 6 in $\frac{3}{4}$ time of Line 1 B/Line 2 Cb/D cluster of dotted half notes. Later they play D/E/F# notes for one choir, and Line 1 D/E/G# for another, and also small octave Gb/Ab/Bb for another! Very dissonant! The trumpets in Bar 1 of “Mister Monster # 2” play the flutter in C time on Line 2 E/F#/G# whole notes tied to next bar and to 8th notes in Bar 3. After an 7th and two quarter rests, they play Line 1 F to E up to Bb “3” triplet value 8ths up to (Bar 4) Line 2 E whole note. I wish I had the full score.

I also mentioned elsewhere that I researched very lengthy orchestrations for Dimitri Tiokim. Well, I dug one out from, I believe, *The Old Man & the Sea*. It is page 5 of I think Reel 10/7. The page is about 31 inches in length! There are 47 staves!. The top right corner is stenciled “Music by Dimitri Tiomkin.” Starting from the top staff down to the bottom, we have:

Flute I
Flute II
Flute III
Oboe
English Horn
Clarinet I
Clarinet II
Alto Sax (to clarinet III)
Sop Sax
Bass Clarinet
Bassoon I
Bassoon II
--staff not used—
3 staves for Horns
3 staves for trumpets
4 staves for trombones

tuba
Chimes/vibe
2 staves for percussion
timp
2 staves for Harp I
2 staves for Harp II
2 staves for piano
2 staves for celeste
--2 staves not used that page—
solo violin
9 Violins I
6 Violins II
4 violins III
3 viole I
3 viole II
3 VC I
3 VC II
2 CB I
1 CB II

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